

LOST: THE OFFICIAL MAGAZINE PRESENTS

LATEST LOST NEWS
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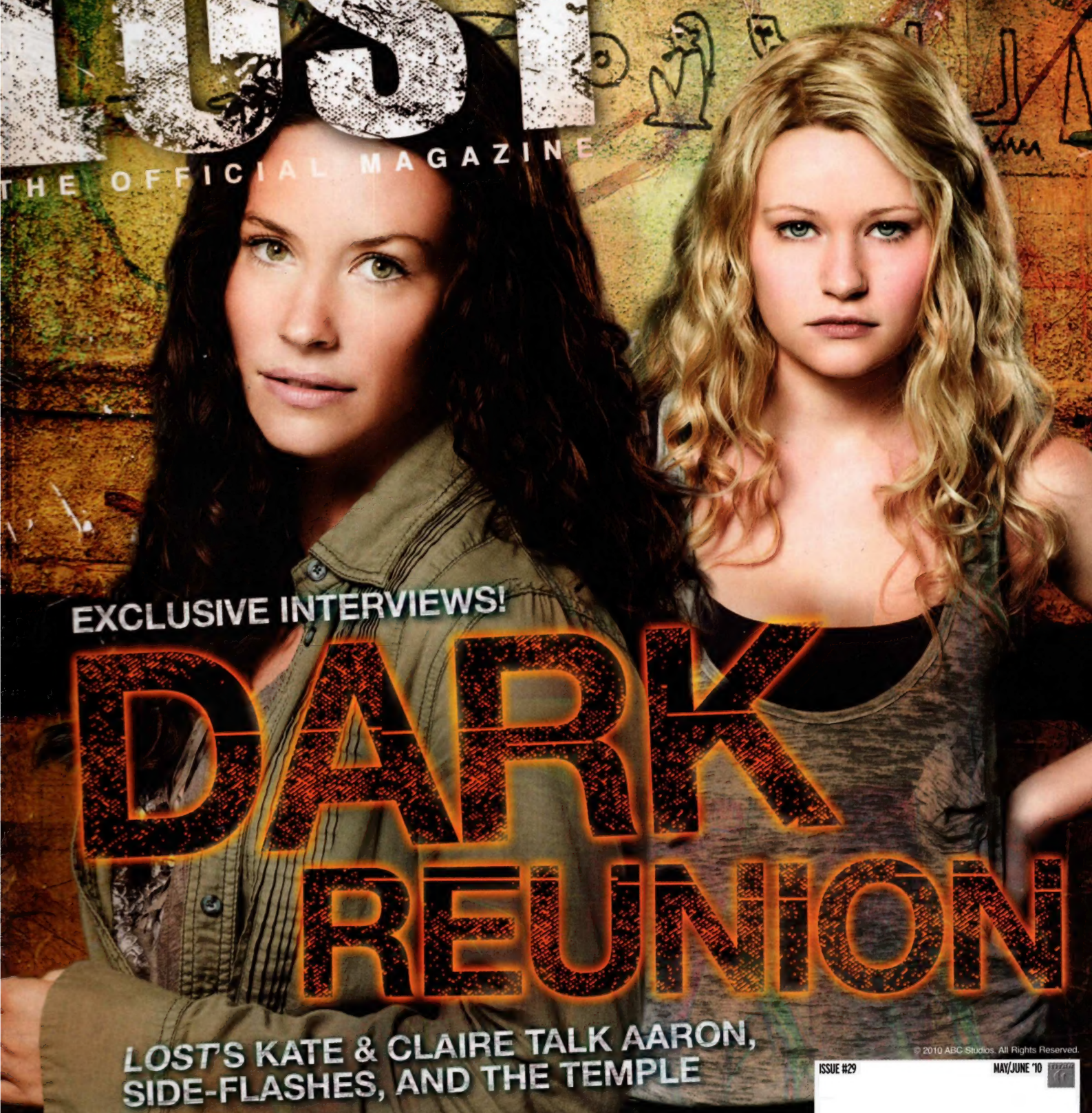
CAST & CREW REVELATIONS
EXCLUSIVE POSTERS



LOST™

THE OFFICIAL MAGAZINE

SHOOTING SIX
DR. LINUS LOCATION DIARY



EXCLUSIVE INTERVIEWS!

DARK REUNION

LOST'S KATE & CLAIRE TALK AARON,
SIDE-FLASHES, AND THE TEMPLE

BUILDING THE TEMPLE
CREATING ISLAND HISTORY

ISSUE #29
MAY/JUNE '10
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THE TRANSCIVER

< MESSAGE START >

The smoke monster's cave of names... Claire's wild return... the ominous inhabitants of the Temple... To say this final season of *Lost* isn't bold, brave, and compelling would be the understatement of the century. And I haven't even mentioned the flash-sideways yet...

Being at the mid-way point of the final season, this *Transceiver* feels pretty hard to write. The phrase that has cropped up repeatedly in the past few editions' interviews is "bittersweet," and never has a truer word been spoken. This magazine has been a major part of my daily life for years, and the fact that it's soon coming to an end in the summer is very bittersweet. It will be great to go out with a bang, but I will miss the creative process and the *Lost* team dearly.

But enough with the emotional ponderings – there are still many more hours of *Lost* to come, and a few special issues of the mag, too...

I'm so thrilled that the wonderful Evangeline Lilly and Emilie de Ravin are back *By The Fire*. Both actresses not only wow audiences on the show, they always impress everyone here on the magazine with their fascinating answers to our questions. And this issue's interviews are no different – prepare for some heartfelt, funny, and very smart responses to our fireside questions.

Elsewhere, you'll find – as promised – another in-depth on-location report, plus a wealth of other revealing *Beyond the Hatch* features.

Next issue is our 100-page Yearbook, but we've got an even *more* special edition to follow (and top) that in July: 148-pages of classic moments and series finale analysis...

Namaste,

Paul Terry
Editor

< MESSAGE END >

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TITAN MAGAZINES

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New Transmissions

News from the *Lost* world and beyond...

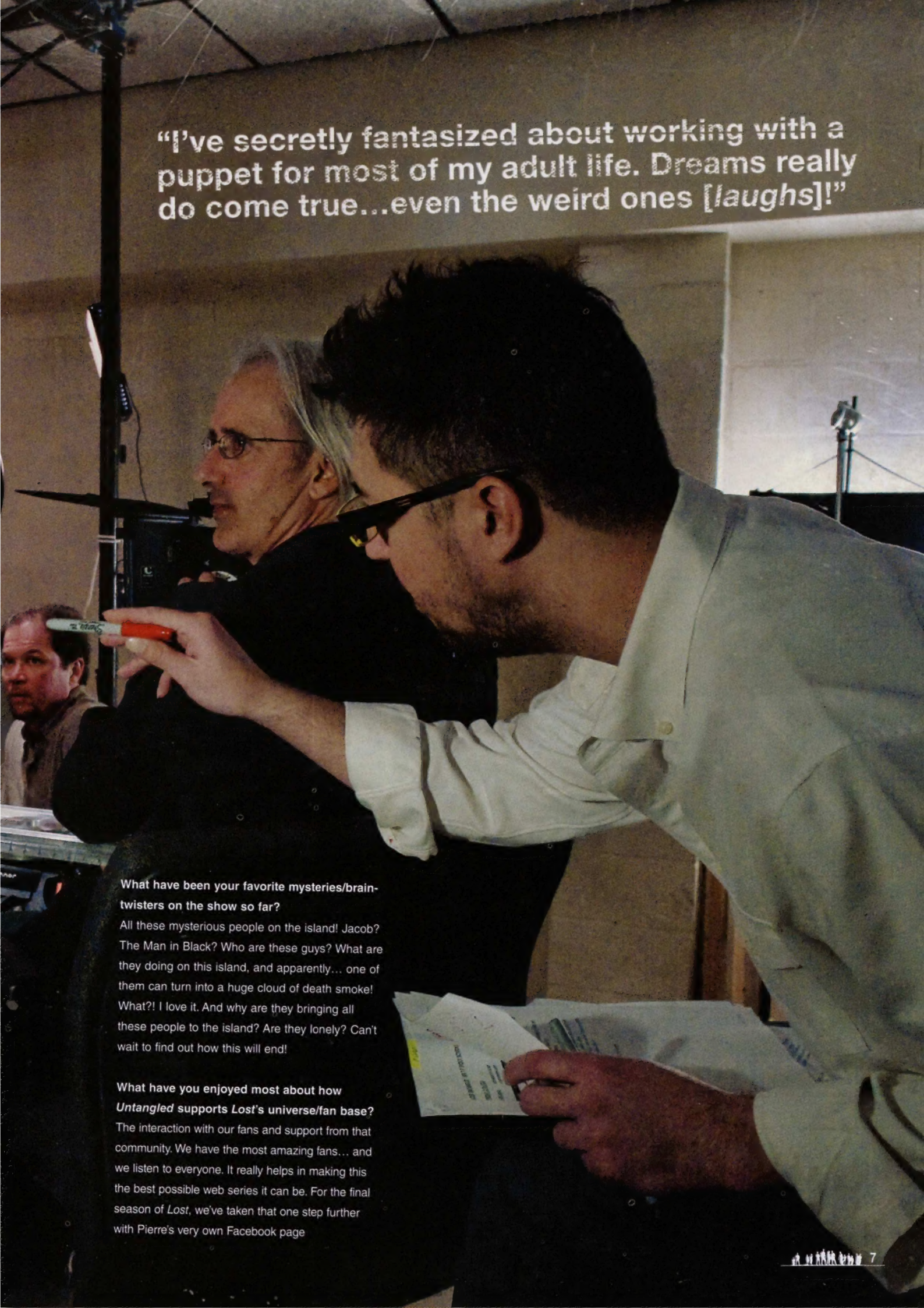
UNTANGLED TREASURES

As a very special start to this 29th edition, we've got a major scoop for you from the heart of *Lost*'s official online universe. ABC.com's **CHAD MALLAM** and **CHRISTOPHER O'HARA** reveal just how the incredible web series *LOST: UNTANGLED* came to be...

Words: Paul Terry

What was the genesis of *Lost: Untangled*?

The original concept came from Mike Benson and Marla Provencio. They have incredible imaginations, and asked us to untangle the web of *Lost* with action figures, paper cut outs, and our staff favorite... the smoke monster: a large convulsing hairy tube belching white smoke. As you can imagine, working in the Fred Lab (ABC's experimental marketing division) is quite delightful... and this is only the beginning of what's in store...



"I've secretly fantasized about working with a puppet for most of my adult life. Dreams really do come true...even the weird ones [laughs]!"

What have been your favorite mysteries/brain-twisters on the show so far?

All these mysterious people on the island! Jacob? The Man in Black? Who are these guys? What are they doing on this island, and apparently... one of them can turn into a huge cloud of death smoke! What?! I love it. And why are they bringing all these people to the island? Are they lonely? Can't wait to find out how this will end!

What have you enjoyed most about how *Untangled* supports *Lost*'s universe/fan base?

The interaction with our fans and support from that community. We have the most amazing fans... and we listen to everyone. It really helps in making this the best possible web series it can be. For the final season of *Lost*, we've taken that one step further with Pierre's very own Facebook page

New Transmissions

News from the *Lost* world and beyond...

UNEARTHED TREASURES

(www.facebook.com/PierreChang) giving us a direct link to our fans. And let me tell you... Little Pierre *loves* to network socially!

How did the puppet come about – it's amazing!

For the final season of *Lost*, we wanted to give our viewers something they could truly interact with, thus, Little Pierre was born. Since we've already blown up, set fire and pretty much destroyed every doll / set last year, it seemed like a nice evolution with the storytelling. Plus, I've secretly fantasized about working with a puppet for most of my adult life. Dreams really do come true...even the weird ones [laughs]!

Any plans to feature *Untangled* in its entirety on the next DVD box sets?

Would love to be included in the DVD/Blu-ray

"Little Pierre has some special plans once the show has wrapped up, but we are not at liberty to discuss that just yet..."

package. Even better – do a 15-20 minute piece that encompasses the entire saga. A giant ménage à trois of action figures! Puppets! Explosions! Gun fights! Four-toed statues! Mysterious Jacob! The Man in Black! Wait... I guess that would be an orgy... whatever it is...

imagine the possibilities! It's such a great story, a giant *Lost: Untangled* would be a lot of fun, but so far, there aren't any specific plans... yet.

What do you personally love most about *Lost*?

Everything! We are total junkies here in the Fred Lab. Fridays and Saturdays are spent sitting around a fire hypothesizing about the space-time





continuum, smoke monsters, Dharma experiments, who will Kate choose (Jack? Sawyer?), and is Ben good, or is he's truly the lying, scheming, conniving and above all diabolical mass murderer we know and love. And what's up with Guyliner? I hope we find out why he doesn't age... but more importantly, why the guyliner? So many questions! How will it all end?

How would you untangle the show, and summarize it to someone who's never seen *Lost*?

There are people who haven't seen *Lost*? Well, for the three people who don't know: a plane crashed on a crazy island... lots of weird stuff goes down... it's about fate, it's about destiny... it's about a smoke monster! It's an epic story of good and evil.

It's the final season – how do you intend to watch the series finale?

With the entire world! And I won't blink! Oh, and if you're having a party, invite me and I'll bring Little Pierre.

Will there be a special *Lost: Untangled* after the finale has aired, wrapping up all the show's mysteries?

Little Pierre has some special plans once the show has wrapped up, but we are not at liberty to discuss that just yet. What I *can* tell you, is we'll definitely bring back the dancing statue. Simply because, it's a dancing statue... and there's nothing cooler than that!

What other characters would you have loved to puppet-ize?

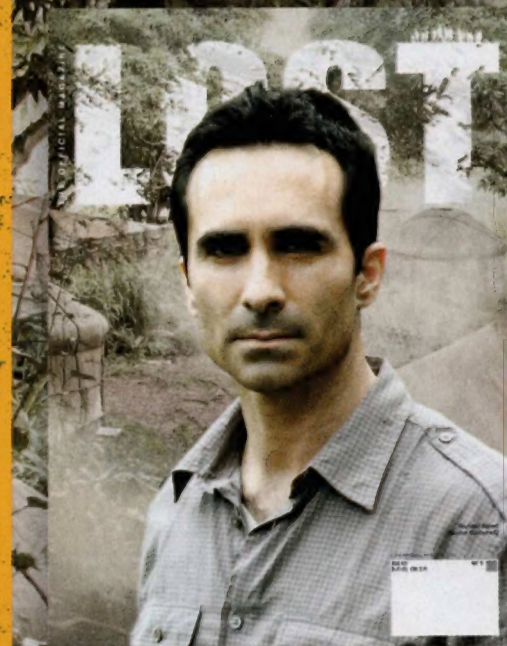
If I had it my way, I'd "puppet-ize" the entire cast! It's so much fun to work in this medium, and there's a ton of potential. But definitely, Ben Linus, Miles Straume (Pierre's son), Sawyer (complete with puppet pecs), Hurley, and my personal favorite, Richard Alpert. Since he lives forever, it would keep me employed indefinitely. ☺

Check out the full puppet glory of *Lost: Untangled* here:

<http://abc.go.com/shows/lost/lost-untangled>



IT'S ALPERT TIME!



Make sure you get your local comic shop to order you the stunning Collector's Edition of this issue! Contents are the same, but this version has the rare Richard Alpert cover! Simply tell your comic shop to order you: FEB101225 – LOST OFFICIAL MAGAZINE #29 SPECIAL PX ED and it shall be yours...



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VOICES from the FUSELAGE

THE FANS... THE THEORIES... THE VIEWS... THE DEBATES...

JACOB & NADIA

I'm not so sure about that Jacob fella ya know. I love Sayid and Nadia's story – and am so thrilled by their flash-sideways story – but let's not forget that Jacob distracted Sayid, and then Nadia was suddenly killed in a hit and run! I don't feel this is the action of someone who is all pure and loving! So I'm not convinced he's Mr. Nice Guy. And all I really want is an awesome, deserved, happy ending for the tortured soul that is Sayid Jarrah. Keep rockin' it, Naveen Andrews!

Julie Whittel, via email

We love Jacob's story and Sayid's, and like you, Julie, we'll be watching these remaining episodes wide-eyed and ready!



CLAIRE IS KILLER

I know there are fans out there that are worried about consequences from Claire's new, more feral disposition, but I couldn't be happier about it. With Ms. Littleton having this tough edge, she is totally killer! She now has the potential to kick some major ass this season, and I don't think the Others should underestimate her at all. How dare they brand her! Go on, Claire, show the Others what you're now made of!

DharmaSharkz, via email

Like Fiona, we're worried about Claire, but we see what you mean – she does look like she can look after herself these days!

Got something you want to say about *Lost*? Then we want to hear it.

Email: voices@titanemail.com
or transceiver@titanemail.com

Please note: No attachments of any kind please.
We cannot send personal replies, nor send on your letters to any of the cast or crew at *Lost*.

SMOKE ATTACK

Hey there *Lost Magazine* team. I just wanted to get a message to the visual effects team who are doing all the scary smoke stuff for this last season, and the message is: WOW! Smokey's always been an amazing part of the show's mythology, and I love the fact that he's now walking around as a character that communicates with everyone. It's one of the best twists/developments on TV, ever! So keep up the amazing work, everyone who helps bring Smokey to life. You rule!!

J Gallagher, via email

Well said, J. *Sundown's* attack was one of the most intense action scenes of all time!



CINEMATIC TERRY

Like the editor of *Lost Magazine* – Paul Terry – I'm a massive fan of Terry O'Quinn's acting. Beyond *Lost* (which I love him in, of course), which films should I check out that he's in?

Katherine Williams, via email

Paul is indeed a fan of Mr. O'Quinn. He'd go spare if I didn't recommend *Millennium* (especially its second season), plus, if you don't mind being scared out of your wits, *Pin* and *The Stepfather* films are all excellent examples of Terry O'Quinn's superb acting.



FLASH-SIDEWAYS SECRETS

I think the side-flashes this season are one of the most mysterious and strange things to happen on *Lost*, and I can't help feeling that we're all missing something big, that as fans, we're just not paying attention enough – which I think is awesome! Damon and Carlton said on the podcast that they're definitely not parallel or alternate time-lines, which I'm so excited by, because I wouldn't have been perfectly content if they were! So now, I'm desperately re-watching and studying them to try and figure out their importance to the grand scheme of things. I say, "Well done" to the guys for managing to give us a really very mysterious final season!

Tom B, via email

They certainly are a head-scratcher aren't they, but in the best way! Keep watching Tom, and let us know any other theories you all come up with about those flashes...

WORRIED ABOUT KATE

I'm seriously concerned for Kate, but I'm even more worried about Claire! Doesn't Claire realize what Kate went through for three years with Aaron?! I guess not, being all wild and crazy. But I just hope that somewhere along the way she gets it – and doesn't kill Kate! After her threats and then suddenly being all sweet to Kate when she was in the Temple hole, it got me really freaked out that Kate

could die. Please *please* don't hurt our Kate, Claire!

Fiona Stone, London, UK

Poor Claire and poor Kate – they've both been through so much on the show. Don't worry Fiona, we'll be biting our nails hoping everything pans out okay in the end too!



TIDAL CHANGES

On the island, Kate Austen's sole goal is to rescue Claire Littleton and get her back to Aaron – the child Kate raised as her own for three years. With all the craziness, terror, and complications island-life brings, **EVANGELINE LILLY** explains why saving Claire is the most important thing in her character's life...

Words: Tara Bennett



This season you get to reconnect with Claire, albeit a very different Claire. How has that been for you and your character?

Evangelina Lilly: It's been really, really fun. I am a die-hard romantic, so I can't help but enjoy watching anything romantic on the show. When it comes to playing things, I get really bored with playing the romance and the love triangle. I am looking for new, interesting things to play, so it's been great to be able to pair up with Emilie [de Ravin] this way because it brings out completely different things in me as an actor. What's interesting, too, is that Kate – who despite being so strong and independent and this character that runs with the boys – there's this beautiful juxtaposition that instinctively happens when she is with Claire. All of Kate's hardness shifts and becomes strength for Claire, instead of strength against something. Kate's strength is often to protect herself – she is often against the world – but suddenly, that changes focus to wrap Claire up in safety and take care of her.

What has it done to Kate to see this feral version of Claire emerge?

It's so interesting. I had been anticipating what it would feel like. I knew it was going to be weird and hard because the way it has always been is that Kate is protective of Claire. Now, Kate might have to protect herself from Claire. It's bizarre. But amazingly, the most fun, best, and mysterious part of acting is: you read something on the page; think about it; consider it; then you show up and things just happen. It's magical and you have no control over it. So as soon as I looked over the pit edge to Claire, all I could see was this innocent, sweet young woman that I just wanted to wrap up in my arms and hold. Despite how crazy and weird *Evangelina* knows Claire is supposed to be, as soon as I was Kate and those cameras were rolling, I didn't see 'crazy.' I saw scared, hurt, and the exact same woman Kate has always wanted to wrap up in her arms.

“Kate’s strength is often to protect herself – she is often against the world – but suddenly, that strength changes focus to wrap Claire up in safety and take care of her...”



It also makes sense that in mothering Aaron, Claire's child, to Kate there's no difference between them anymore, and her maternal instinct resonates just as deeply to them both...

Exactly. Kate was there in the wild when Aaron was born. That connection between the three of them means that Claire and Aaron are one for Kate.

As you head towards the end of the show, do you have a hope for how Claire and Aaron's story is resolved?

Oh yes. This is one of the few

But also, I found this fierce anger and protection that was coming out of, “Who did this to her?” I wanted to rip someone's heart out. So again, that maternal anger and fire surfaces, because I wasn't here to protect her. There is a line where Kate says, “Claire it's me. Are you okay?” Claire then says, “Did they capture you?” Instead of that being a trigger for Kate to say no and explain things, she can't even focus on the question because she jumps right to asking why they put her in there. Right away her mind is saying this is not okay, and that Claire is being abused. Kate needs to fix it. I think it's interesting because I believe in real life, even though Aaron is not Kate's child, let's just imagine you were in those situations and you found your child in that state of being. You wouldn't see a monster. You would see your baby, no matter what.





storylines where I want what happens to be dead on the nose! Normally I want a twist to make it interesting. With *this* one, I just want her to get Claire back to Aaron. So even if Kate dies, she could die in peace knowing that Aaron had his mom. I feel like if anything outside of that happens, Kate will be tormented by that forever – living or dead. The show will end and we will leave Kate where ever we leave her. Of course, I love Kate and I'm invested in her, so I don't want her to spend an eternity tormented.

So you feel that Aaron really has superseded any other of Kate's relationships on the show?

Yes. I feel like Sawyer or Jack could die and Kate could deal with it. There are many women who make it through the death of a husband, but not children. I'm not saying Aaron is going to die, but she's risked her life and everything she has – including her connection with him

– just to make sure she returns Claire to him. It's all Kate cares about.

Did you enjoy playing the friendship with Cassidy over the course of *Lost's* story?

Yes, and interestingly enough, if you look back over the course of the show, Kate is really the only female character, aside from the odd character here and there, who the writers have allowed to have girlfriends. Pretty much every other woman has stayed separated, but Kate had a connection with Sun – they were buddy-buddy for a while – and Kate has this connection with Claire and Cassidy, and even with Juliet at the end.

Speaking of Juliet, after her death in the first episode of season six, how are you navigating the relationship between Kate and Sawyer as the season progresses?

There has been some really great stuff between Kate and Sawyer. ✈



“KISS HER!”

EVANGELINE LILLY reveals how much she loved watching the Juliet and Sawyer romance play out...

“I think Josh and Elizabeth did amazing work with that couple, because they had everything working against them. A lot of people were really invested in Kate and Sawyer, so a lot of people were not interested in seeing Sawyer and Juliet together. But from the moment that he was sitting beside the canoe, talking to her about seeing Kate help Claire give birth, I was sold. Watching it as an audience member, I was like, ‘Kiss her! Kiss her!’ [Laughs] I thought I'd be the last person to say that, but they sold it.”



“Kate was there in the wild when Aaron was born. That connection between the three of them means that Claire and Aaron are one for Kate...”

✈ As of episode seven, the only interactions that pass between them are her saying, “I’m so sorry for your loss.” They haven’t jumped into an awkward place where Kate is looking for her chance. It’s not petty. They have given it weight. I really believe in the camaraderie that Kate and Sawyer built and developed, which is why everyone was so rooting for them.

I am also still playing – whether it reads in my performance for or not – that Kate is still very much married to Jack. They are divorced and she has resigned herself to the fact that they can’t be together because they were as close as they are ever going to get and still couldn’t make it work. He even wanted to blow up the bomb and take the risk that they would both die or never know each other again, and that broke her heart. It was the last nail in the coffin. It was why when they reached the pond she said, “I can’t do this anymore. I’m going.” She realized that, even

though she still felt that he was the man of her life, that everything he was doing and had done for the last three years said to her that there would *always* be more important things to him than her. She had to let that go. It doesn’t change the fact that, if she had her wish, they would live happily ever after. So no matter what she is doing with Sawyer, I think Jack still holds the role as the man in her life, even if she is resigned that it will never happen.

At the end of season five, when Kate finally decided to help Jack with his bomb plan, was it because she knew that she had to let go of him?

No, I feel like in that moment, what would have stopped her from helping him is finding Claire. When he says he is going to blow up the H-bomb she is terrified they all die, including Claire, and so Aaron will be left with a grandma and that’s the end. For Kate, that is a terrible scenario. The other





scenario is that he could be right and maybe they all go back to square one and she never raises a child that doesn't belong with her. Kate couldn't make the choice to take that risk if it weren't for the fact that she has never been able to help herself be madly in love with Jack. It's that awful thing that so many people experience of, "I can't help myself. When he looks me in the eye and he says I need you to support me, that's it."

What do you make of the flash-sideways with Kate?

Kate and Jack don't know each other, but there is still a strange memory thing going on, with some kind of recognition on the plane with Jack and Aaron's name. I love reinventing Kate and they have allowed me to do it over and over, which I bless the writers for because it is so much fun. The way I have been playing her, and whether this comes across or not, is that in my mind, this has changed drastically. With three years of hell she has imprinted somewhere in her soul, instead of being on the run as a young, vulnerable woman, she is now a much more mature blossomed woman who actually gets off on it all [laughs]! It's her adrenaline kick and her drug. Having all these crazy situations where she has to fight her way out or she has to hold a gun to someone's head, she loves it! She can't go without it. Should life get too stale she needs her fix and to intentionally get herself in trouble to keep it going. So that has been fun because I have already played Kate as the reluctant criminal.

Where is your head at right now – do you feel everything will get wrapped up by the time the last ever episode comes around?

As I have gotten more and more scripts this season, I have started thinking we have too much story to tell! We need three more seasons, but obviously the writers disagree [laughs]! I trust our writers – they obviously know what they are doing. 🍷

As promised, *Lost Magazine* is back with yet another in-depth set report straight from the heart of *Lost*'s Hawaiian filming location. This time, our experience observing part of the final season being filmed takes in *Dr. Linus*, including chats with Sun, a.k.a. actress **YUNJIN KIM**, guest director **MARIO VAN PEEBLES**, executive producer and co-writer of the episode **ADAM HOROWITZ**, and Script Supervisor **DIANE FRAUENHOLZ**, along with exclusive on-set photography...

Words: Tara Bennett

Photos: Gordon Holmes

SHOOTING SEASON SIX





Back To The Beach

It's a lovely early November day at the north end of the island of Oahu, Hawaii – the kind of day tourists dream about from their sodium-lit cubicles. But for the cast and crew of *Lost*, it's just another work day putting together season six; day three of eight to be exact on *Dr. Linus*.

Lost Magazine has been exclusively invited back to observe production for the ultimate season of the show. Today, off a secluded road, we wind our way to the production headquarters under a bright sun that is emitting some wicked sunburn rays (we are going to feel that later!). Thankfully, the production team is lucky enough to be mostly protected by the shade of the woods that spill right onto the beach line of what locals call Police Beach. This particular location is a familiar one to the long-timers on the show, as it's been the on-screen home to the 815 survivors since the season one episode *Whatever the Case May Be*. Since then, the production has returned countless times for many a scene, but today is actually the first time back for season six.

What's most remarkable about the return is that for the first time in *Lost*'s long history on the island, coming back to a location isn't just taken for granted because each day, each episode is quickly inching towards the last visit to a location and (gulp!) the end of the show... forever! That knowledge doesn't dominate the group's mood as there's no time to mope with the constant hustle and bustle of production. However, it does permeate the overall vibe, as observed by the cast clustering together a bit more under their 'green room' tent to chat, as they savor dwindling time together. The same goes for the crew as they smile brightly from task to task and joke just as easily with one another. It all adds a touch of bittersweet finality to the mix that wasn't there just a year before.



“I’m the newbie this season... but luckily for me I’ve got a pretty cool afro and Jack Bender has an east-fro, so we have that connection!”
– **Lost Guest Director Mario Van Peebles**



A New Direction

Of course, not everyone on set today is feeling nostalgic – especially guest director Mario Van Peebles, who is helming his very first episode of *Lost*. A long-time fixture in the business, Peebles is an award-winning actor (*Damages*, *Malcolm X*) and director (*Baadasssss!*) who's been doing a lot of behind-the-scenes work in television of late. He looks relaxed and cool in a soft burlap hoodie, exuding a natural castaway chic as he blocks a scene in the long abandoned survivor camp kitchen featuring Yunjin Kim (Sun), Ken Leung (Miles), and Zuleikha Robinson (Ilana). Happy with the progress, he then steps over to chat and admits he lobbied hard for a chance to direct an episode of *Lost* before it ended.

"Yeah, I'm the newbie this season," he smiles looking around the close-knit set, "but luckily for me I've got a pretty cool afro and Jack (Bender) has an east-fro, so we have that connection!" Van Peebles laughs and continues, "What happened was that I asked to meet Jack and he was gracious enough to meet with me. I told him I liked his work and some projects that I would like to do. He said he'd let me know if something came up, and it was one of those things where it did."

Despite being a fan of the show, Van Peebles says once he heard he got the gig he immersed himself in the look and tone of the show. "When I got here, I had a lot of homework but what great homework! I got to sit around watching episodes of *Lost*," he smiles. ✈





Guiding The Newbies

Called back to video village to observe the shot, Van Peebles observes as Sun and Miles work to create some order in the decaying kitchen area, a tall order considering it looks like the lazy efforts of a half-hearted *Survivor* team. However, their conversation is what's really important as it represents the first time Sun has heard about Jin being alive, and well, for the last three years in 1970s Dharma. It's a meaty moment for Yunjin and as they run through the scene, Van Peebles and script coordinator Diane Frauenholz watch intently on the monitor. As he preps to talk to the actors, Frauenholz chats with him quickly and he leaves to relay some notes.

Taking notes in her huge script binder, Frauenholz explains how her position can serve as a kind of mythology cheat sheet for visiting directors. "Trying to be as unobtrusive as possible, given the fact that directors have so much going on in their minds, one of the things key to my position is watching and listening," she says.

"I try very hard not to barrage a visiting director with 'by the way, did you know this about that character or this character?' So what I like to do is watch the rehearsals, see how things are going, and if there is a particular tidbit in my mind... like for example, I might need to remind them that Sun and Jin have been apart. [Right there], I felt the need to mention that Sun is getting new information about Jin from her fellow castaways. Of course Yunjin lights up and has a reaction like a woman that loves her husband that she thinks is dead, but now she is getting this new information from Miles that Jin talked about her. I watched how it unfolded, and of course, the actors are so great and spot on with the emotion, but I was paying attention there and I mentioned that Sun has been getting closer and closer to finding Jin. With the amazing actors that we have they find emotional honesty that I rarely feel the need to speak up about. But as far as helping the director with help in a scene, I chime in now and then to catch a little detail about a character," she smiles.





“They have been living with their characters for so long, they totally get where the characters have been and even if they don’t know where they are going yet...”

– Lost Executive Producer Adam Horowitz

The Writer Observes

Right behind her sits the episode co-writer and *Lost* Executive Producer Adam Horowitz, who is on-set producing, answering any questions from the cast and crew about the episode as they shoot. Usually, Horowitz is based in the *Lost* Burbank offices with his writing partner Eddy Kitsis and the rest of the writing team, but he’s taken the rare opportunity to fly to Hawaii to watch

one of his episodes being made. Horowitz also watches the scene and concurs with Diane that the cast are always up to the challenges thrown at them. “They know their stuff and have been living with their characters for so long, so they totally get where the characters have been and even if they don’t know where they are going yet, they get how their character will react.”

In particular, Horowitz says he’s excited about watching Michael Emerson (Benjamin Linus) navigate the revelations about his character in *Dr. Linus*. He explains, “Thematically, this one is an exploration of Ben’s nature, about power, and how that feels to Ben, how he deals with power and his desires, what he wants, and the choices he’s made throughout his life.”

On the beach, the crew is changing out the scene to one involving Emerson, Robinson, and Jeff Fahey (Frank Lapidus). Ben has come upon Sawyer’s old tent filled with once-important sundries and is digging through it for anything he can use. However, that comes to a sudden halt when an enraged Ilana enters and shoves the end of her rifle in his face. It’s just one piece of an even more revealing standoff between the two – one that will add new context to their own histories and how they react to one another on the show from now on.

Observing the rehearsal, Horowitz beams with happiness at the results. “He is so awesome,” the writer enthuses about Emerson’s work. “I’m really looking forward to when we shoot the scenes between him and Ilana, once she catches him and he breaks down. To see him play that is going to be awesome.” ✈





Flash-Sideways Saga

Also watching from the sidelines, Van Peebles is gauging the tone of this nasty exchange between the characters. This is the cagey Ben Linus audiences know and love, but Van Peebles is also directing the flash-sideways version of the character who is a very different man.

"Ben is a cerebral-centered, self-involved human being, in the flash-sideways," the director remarks. "However, in the sideways, we have discovered things that are very interesting, like when he takes his maiden voyage down the road of blackmail with the [school] principal, what if he hasn't done that much in his lifetime so there's more trepidation and vulnerability? There's that old adage of 'if you keep doing the same things you've been doing, you'll keep getting what you've been getting' but here he is doing something different. The parallel between him being able to grant a stay of execution for Alex in his own quest for power in one parallel and getting a stay of

execution from Ilana in the other lifetime is interesting. It's a bit like a hall of mirrors and there's a self-reflective theme that's playing out."

Back at the actor's tent, Yunjin Kim is watching the scene unfold too. The actress admits this season has offered more surprises than she expected this late in the show's lifespan, but she loves what those situations are giving her to play. "They are totally brand new [situations] and who would have thought at the end of season five that we would have to find someone to replace Jacob? And that kicks off a whole other thing..."

With Sun and Jin both possible candidates to replace the mysterious Jacob, Kim says her work with Robinson's character is having tremendous impact on Sun's ultimate future. "Sun is always trying to get some information and Ilana won't give it," Kim laughs. "But the fact that Ilana is Jacob's daughter and the fact that she is here to protect the candidates is really intriguing!"



“Sun is always trying to get some information and Ilana won’t give it...”
– Yunjin Kim



A Final Thought

Meanwhile, Van Peebles is ready to call “Action” on the scene as he watches a final run through with actors and camera in place. Musing about the scene and the show in general he says, “I think you sense there is thought given to all of this and that’s interesting to see on television. I think in a place where

thinking men and women are having less and less places to turn to, [*Lost*] is one of the few places they can turn to and see something that doesn’t lull your brain cells,” he smiles proudly.

With that, he’s back into the fray and we’re left feeling that bittersweet wind come blowing in again... △

BY THE FIRE





INTO the WILD

She's back... with a very wild look in her eye. As Claire Littleton continues to surprise her fellow islanders with, how shall we put it, her 'new-found way of thinking,' fans are thrilled by the character's nail-biting development. During a particularly rainy season six shoot, **EMILIE DE RAVIN** joins *Lost Magazine* under a classic tarp to talk Aaron, movies, and going feral for the final season...

Words: Tara Bennett

After six seasons of watching the impossible and the bizarre occur all the time on *Lost*, you'd think nothing would be a surprise anymore, right? Take for instance Claire Littleton. The last time she appeared in the series she was haunting Kate's dreams in *There's No Place Like Home*, warning her adamantly *not* to bring Aaron back to the island. As for appearances in the flesh, the character just up and disappeared in the jungle a few episodes earlier in *Something Nice Back Home*. Since then, Claire has been MIA.

So color us surprised when on an evening in Hawaii last November, as the skies opened up and dumped barrels of rain on the *Lost* production crew setting up for a scene, out came Claire looking very... un-Claire like. Yes, we all knew the character would be back, but not looking like *this*. Gone was the sweet little gal, with the wide eyes and infectious smile. In her place was a wild-haired, grungy-looking feral creature. Dirty, glassy-eyed and not even a little bit sweet, this is a brand new Claire Littleton and that's a-okay by actress Emilie de Ravin.

Having spent the last few years (sans season five) playing pregnant Claire, then mommy Claire, season six is giving the actress

a chance to explore a whole new side to the character – crazy Claire! Taking refuge from the rainstorm under a tarp, de Ravin sat down to chat with *Lost Magazine* after her year-long hiatus from the series. Refreshed from the break and just as surprised at the turn of events for Claire as the audience has been, de Ravin reveals her thoughts about season six and the end of *Lost*...

When the producers put Claire's story on the backburner for all of season five, did you continue to watch the show to keep up with the mythology or did you decide to remain in the dark like Claire essentially was?

Emilie de Ravin: Well, it was a conscious decision to actually *not* watch last season because of my character not knowing what was going on around her. That's actually made it interesting.

Was it odd, having a year off from the show? Creatively, it's been great for me because I knew I was coming back and at the same time I got to work on a bunch of other stuff, which broke it up.

And you had the nice feeling of job security? Yeah, but still I didn't have any idea of what they were doing [smiles].

Since it was such a long break, when it was time for you to return, did the producers brief you any

differently so you could get back into the culture of the show easily?

Yeah. There were conversations that we had as the scripts came through informing me basically on what had been going on with Claire for the last three years.

What was your reaction to finding out that you'd be playing two different versions of Claire?

It was a really great surprise. I was excited about coming back for the last season, but actually being able to play a completely different character just topped it off for me. Four years playing the same role... even though I love playing Claire and they've always written her in a special way, being able to mix it up and have Claire as her old self that we all know in the flash-sideways, but also playing her in this different way because of what she's gone through, is great.

Come to think of it, it's more like you're playing three versions of her: original Claire, flash-sideways Claire, and crazy Claire...

It really is. Obviously [flash-sideways Claire] hasn't gone through any of the traumas she did on the island. But then again, if you think back

“Claire's skeptical and judging because she's been taught to believe everything around her is bad...”





EMILIE'S FILMIC FUTURE

Beyond *Lost*'s adventures,
EMILIE DE RAVIN's film
career is soaring...

Words: Paul Terry

From 2005's cult detective story *Brick*, and the 2006 shocker *The Hills Have Eyes*, Emilie de Ravin was quickly showing the world that, beyond the loveable Claire from *Lost*, she was an acting force to be reckoned with.

Brick required an expert, understated performance, one that de Ravin brought to the table ten-fold, adding a haunting, sympathetic air to her character – the tragically murdered Emily who was seen mostly in the drama's flashbacks. At the opposite end of the scale, the Brenda role for the remake of Wes Craven's *Hills* shocker required brute force – and a lot of emotionally-draining screaming – and de Ravin made the entire affair an appropriately uncomfortable experience.

Adding to her arsenal with two sports dramas, de Ravin featured in 2008's gritty basketball tale *Ball Don't Lie*, and also 2009's heartwarming baseball saga, *The Perfect Game*.

And last year was busier than ever for the actress, who led thriller *High Noon* as Lieutenant Phoebe McNamara, a complex character who juggled being a hostage negotiator, parent, and daughter to an agoraphobic mother. Then, the summer smash of Johnny Depp and Christian Bale starrer *Public Enemies* saw de Ravin play bank teller Barbara Patzke, hostage to 'legendary' criminal John Dillinger (Depp).

This year? As *Lost* comes to an end, you'll be seeing a lot more of de Ravin on the big screen. Fouad Mikati's directorial debut, action comedy *Operation Endgame*, stars de Ravin alongside the likes of comedy genius Jeffrey Tambour (*Arrested Development*). Keeping her resumé as eclectic as ever, *Twilight*'s Robert Pattinson will then be getting cosy with de Ravin in romantic drama *Remember Me*; next up is FBI thriller *The Chameleon* – from acclaimed french filmmaker Jean-Paul Salomé (*Female Agents*); and then Zack Snyder's ambitious animated epic *Guardians of Ga'Hoole*, in which de Ravin voices an owl, means the future isn't only bright for *Lost*'s Claire – it's a multi-colored, genre-hopping delight.



to the pilot, we are all who we truly are back then, but then we're thrown into completely different difficult situations. Although there is slightly more normalcy to who we all are in the flash-sideways.

Flash-sideways Claire feels a bit like the "what if" version of Claire. Has it been fun getting to play out that story for her?

Yeah, it's really cool. It's really surprising the things they have written for us in the flash-sideways. There are some things you would never expect.

What's struck you most about these new Claire adventures?

As far as what I've shot for her flash-sideways, she's once again being thrown into this baby adoption situation. It's not the most simple scenario, so therefore she once again has to go through a very unexpected circumstance. It's fun to be able to bring your character back to where they originally, were but also have her be a little different. ✈



✈ Meanwhile, we find out on the island, Claire's basically been with the smoke monster and has been desperately looking for Aaron for three years. It's been pretty horrible for her... Yeah. She's basically been on her own and fending for herself. Her one and only motivation has been to get her child back. The only person she has been dealing with is the smoke monster, or 'Not Terry.' [Laughs] Anything that she knows about – any goings-on at all – is only what he's told her, which has been very limited and controlling. She's been under that influence and she's not been told that Aaron isn't on the island anymore. Basically, Claire's living to get Aaron back. It's the only thing that's important to her and anything that gets

in her way she just doesn't care about it. She's just focused.

What has playing this damaged version of Claire revealed to you about the character?

I think Claire has always been a very straightforward character – very open and not judging. That to me is a very important quality to her which is now interesting to play that completely in opposite. Claire's skeptical and judging because

“[I made] a conscious decision to actually not watch last season because of my character not knowing what was going on around her...”



she's been taught to believe everything around her is bad.

Obviously, the producers are keeping the end game secret so that means you and your fellow actors have to just trust your instincts in playing these new iterations of your characters. For example, playing new Claire against Locke, you have to wipe out your years of prior interaction and basically start from scratch with these two. How has that been?

It's been challenging in a fun way. In seasons one through four, obviously you go through character changes and things are happening on the show constantly to everyone, but you still know the character so well. You know what you are doing. So this is really just feeling it out to a certain degree, but it's fun. You are creating things in the moment and with the other actors where all of you are feeling it out together as an experience.

What's been the biggest "What the Hell?!" moment for you playing Claire this season? My whole reveal was a shock to me. I just went, "Wow... okay!" But then I realized it was really cool and I've had some great stuff to do.

How did you achieve Claire's feral island look? We all worked together with the costume and makeup department – it's been a collaboration. It's cool because it's a dramatic change. She's getting a little dirty [laughs].



Is it your greatest wish that she reunites with Aaron?

It is. As far as my character, it's the most important thing for her so it would be nice to see them reunited. It would be nice for the most important thing in the world for her to happen.

Are you hoping for any other outstanding issues involving Claire to be resolved – like Claire and Jack realizing they are siblings? I'm really interested in that. Who knows – it may never be revealed to us on the island. It could be revealed in a flash-sideways and never on the island – that would be really interesting.

Are you hoping for more closure with Charlie? It's interesting because in the flash-sideways, maybe that could be a complete coincidental meeting considering we never met on the plane. It would be interesting [smiles].

While you were off the show, you were a busy woman working in film. What other projects do you have coming out in 2010?

I did an animated film called *Guardians of Ga'Hoole* that comes out in September I believe. I'm really excited to see that because they video you when they record your voice so they can incorporate your expressions into the characters. We are all playing owls, so I am interested to see how they put my expressions on an owl [laughs].

I also did *Remember Me* [with Robert Pattinson] and I had a really wonderful time working on that. I was constantly inspired by everyone around me from the actors to our director [Allen Coulter]. Everyone was fantastic. And I also did a film called *The Chameleon* and we are waiting to see what they do with that in terms of festivals. It's an interesting one because it's based on a true story.

After doing five years of *Lost*, would you consider doing a TV series again down the line?

Yeah. It all depends on the project and the role and the people involved.

So you're not too damaged by *Lost* [looking up at the buckets of rain falling on us]? No, I'm okay [laughs].

With the show winding down now, what has this show meant to you and what will you take away from it?

You know, I think I will always look back at this as just a really cool, creative group of people. There was never any animosity. It's been hard. There were a lot of really difficult shooting locations, and the weather issues [de Ravin tightens her rain slicker hoodie and smiles]. We all supported each other and I will come away from this with really fond memories. 🕯

GOOD CHARLOTTE

MEMENTO MORI

Red-headed Charlotte Lewis returned to the island with ambiguous motives, but as her relationship with Faraday unfolded she grew in viewer's hearts too. However, her past caught up with her and her links to the island were her undoing. Here we look at Charlotte's best moments...

Words: Zoë Hedges



FLASHBACK FIND

Confirmed Dead (SEASON 4, EPISODE 2)

In 2004, Charlotte was on a dig in Tunisia. Charlotte bribes her way onto a dig site using a translator to do the deal. At the site she finds the skeleton of a polar bear and around the bear's neck is a Dharma collar with the Hydra station logo on it. Charlotte looks extremely pleased with her find. She recognizes the logo and realizes it's proof that she didn't imagine the island from her childhood, as her mother tried to convince her she did.

However, it's somewhat a mystery how a Dharma polar bear found its way to Tunisia. It's worth noting that after the donkey wheel scene, Ben turned up in a desert in Africa – could this be the same loophole the bears fell through? It is this find that probably landed her on Abaddon's list to join the Freighter folk...



VITAL STATISTICS

- Name:** Charlotte Staples Lewis
- Date of Birth:** July 2, 1971
- Place of Birth:** The island
- First Seen:** *Confirmed Dead*
- Died:** *Follow The Leader*
- Episode Count:** 18
- Cause of Death:** Suspected brain haemorrhage due to time skips
- Job Title:** Cultural Anthropologist
- Family Members:** David Lewis (Father), Jeanette Lewis (Mother), two sisters (names unknown)
- Significant Others:** Daniel Faraday

MERCILESS OR MERCIFUL?

The Other Woman (SEASON 4, EPISODE 6)

Charlotte and Faraday go missing from the beach camp, leaving at the dead of night a taking with them gas masks and HAZMAT suits. Their objective is to reach the Tempest station – a Dharma station. As they take a break from their midnight trek, Kate happens upon them and asks what they're doing in the jungle. Charlotte tells her that they're looking for packs they lost when they bailed from the helicopter. When Kate searches their bags and comes up with gas masks, Charlotte knocks Kate out cold.

When they reach the Tempest, they begin trying to disable the computer, which controls the lethal gas installed there. Just as they're almost done, Juliet shows up and tries to stop them thinking they're trying to release the deadly gas and kill everyone on the Island. After a serious tussle between Juliet and Charlotte, they finally manage to convince Juliet their intentions are good. As they finish their work and disable the station's computer/gas system, a disgruntled Kate arrives ready for round two with



Charlotte. However, Juliet tells Kate that Charlotte is on their side.

Previous to this event, it was unclear whether the Freighter folks were a force for good or evil. They themselves admitted they weren't there on a rescue mission. However, it seems that on this occasion that they can be trusted and are trying to look out for our heroes....

TIME LAPSE

Eggtown (SEASON 4, EPISODE 4)

Jack and Juliet ask Charlotte and Daniel about their satellite phone and whether there's another number to call the boat on, as the number they have isn't picking up. Charlotte tells them they have one other number, but that it is for emergencies only. Juliet tells Charlotte to dial it, and as a sign of how little they trust Charlotte, they tell her to put it on speakerphone.

Charlotte tells Regina that they want to talk to their friends who left on the helicopter and should have arrived on the boat since. Regina says that the helicopter hasn't arrived back at the freighter.

As Faraday tries to reassure them, he mentions time discrepancies. Jack asks Charlotte and Faraday about these discrepancies in time and Charlotte repeatedly tells Jack she doesn't know what is going on or why the helicopter hasn't arrived yet. Juliet points out that it's strange that Charlotte isn't at all worried about the people on board the helicopter. It's this that makes Daniel ask Charlotte if they should just "tell them." Charlotte indicates that she doesn't want to, but Faraday goes ahead anyway. Charlotte isn't happy that Daniel shared this information.

"Juliet... look me in the eye and tell me you are certain that Benjamin Linus wouldn't use this gas to kill everyone on this island! We know he's used it before. If you wanna stop us, you're gonna have to shoot us both."

STILL HAVEN'T FOUND WHAT I'M LOOKING FOR

There's No Place Like Home, Parts 2 & 3 (SEASON 4, EPISODE 13)

When Charlotte was keen to leave the island, Miles expressed surprise that she was so eager to leave having taken so long trying to get back. It was then Charlotte's turn to be surprised that Miles knew she had already been to the island before. As Daniel loaded people onto the Zodiac to evacuate, Charlotte told him she was going to say, having had a change of heart. When Daniel asked why, she told him she was still looking for where she was born. She then kissed him goodbye and they went their separate ways.



“Don’t let them bring her back. No matter what, don’t let them bring her back! This place is death!”

DEATH BECOMES HER

The Little Prince and This Place is Death
(SEASON 5, EPISODES 4 & 5)

As the time slips start occurring more regularly, Charlotte is the first of her group to show signs of her health deteriorating. As Daniel watches her nose bleeds, headaches, and memory loss become more frequent, he grows increasingly more concerned knowing that the fate his rat Eloise met would be the same fate of his girlfriend.

In her final moments, she says to Daniel that she grew up on the island and left with her mother. She explains that her mother tried to

convince Charlotte that the island was in her imagination, but she didn't believe her mother and had been looking for this place and her father for years.

In an emotional exchange, Charlotte suddenly remembers meeting Daniel when she was a child and that he warned her never to come back the island. As her mind became more and more unstuck in time, she slipped away before Daniel's eyes.



CHARLOTTE GREATS

Remember these moments?

- When Ben shot Charlotte in the chest twice, it seemed her time on the island was shockingly short. Thankfully she lived to tell the tale – thanks to a flack jacket rather than island healing this time. (*Confirmed Dead*)
- Charlotte mentions in her delirium after suffering too many flashes that she loves Geronimo Jackson. (*This Place is Death*)
- When the Freighter team eventually extracted Charlotte from Locke's group in exchange for Miles, Frank told Charlotte she could go back to the boat. Showing her mettle, Charlotte said she didn't want to go back and that she had work to do on the island. (*The Economist*)
- Ben blurts out Charlotte's history including her parents' names, her date of birth and where she grew up. (*Confirmed Dead*)

CHARLOTTE TRIVIA

Want more of this Dharma kid? As you wish...

- Charlotte had two sisters, but it's unclear if they were left on the island when Charlotte and her mother evacuated or whether they were half sisters her mother had after she left the island.
- Charlotte studied her undergraduate degree at the University of Kent, in England. She then studied Cultural Anthropology at Oxford University – where Faraday also studied.
- She spoke fluent Korean and joked she was also able to speak Klingon. However, she needed French translating for her.

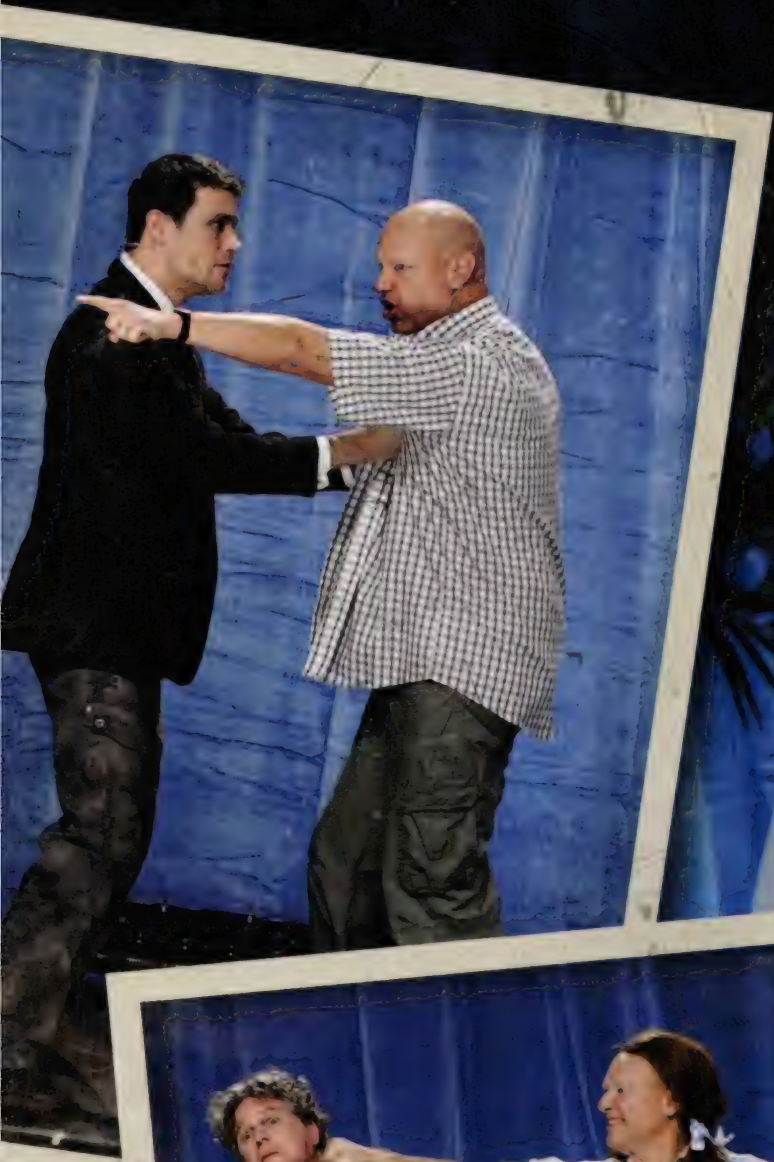
THE YOUNG CHARLOTTE

This Place is Death, The Variable and Follow the Leader
(SEASON 5, EPISODES 5, 14, & 15)

In 1977, Daniel saw a younger Charlotte playing on a swingset and went over to talk to her. At first, Charlotte was worried that he'd tell her mother she was eating candy before dinner but she quickly trusted him after he told her he wouldn't tell her mother. Daniel went on to tell Charlotte that the island was going to be evacuated by Pierre Chang and that she had to go with her mother when that happened. He also said to Charlotte that if she ever returned to the island then she'd die. In the event, this whole memory is one the older Charlotte repressed and therefore she did end up returning to the island.

As the evacuation process began, Miles saw Charlotte with a younger version of himself as they headed towards the submarines. Her father didn't leave with them and they left him behind. †







LOST IN 10 MINUTES!

No one thought it was possible, but they pulled it off. The world-famous theatrical troupe The Reduced Shakespeare Company faced their biggest challenge yet. They've conquered the Bard and the Bible, and **LOST REDUCED** saw them perform seasons one to five in a staggering, hilarious 10-minute sketch...

BEYOND THE HATCH

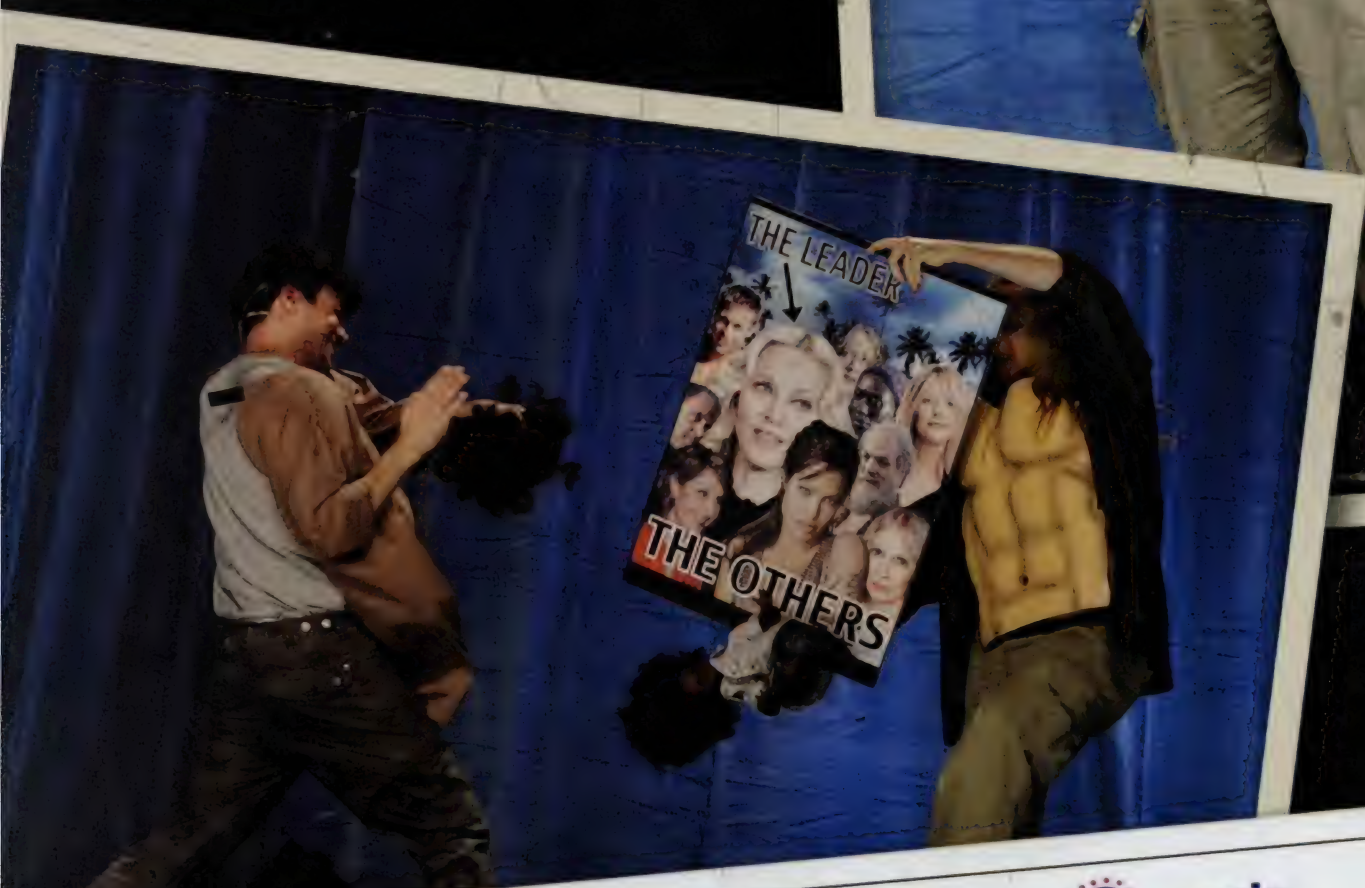
Formed in 1981 in California, the Reduced Shakespeare Company have wowed audiences all over the world with their condensed, quick-fire comedy stage shows.

The company's first three shows – *The Complete Works of William Shakespeare (abridged)*, *The Complete History of America (abridged)*, and *The Bible: The Complete Word of God (abridged)* – ran for nine years at the London, England's Criterion Theatre.


So when UK broadcaster Sky1 were thinking of ways to start their final *Lost* season promo with a bang, they contacted the Reduced troop to see what they could come up with. The results? On Thursday, January 28, the world premiere performance of *Lost: Reduced* left the audience exhausted from laughter at London's Hospital Club.

Seasons one to five of *Lost* were delivered by the trio with a giddy mix of costume changes, comedy props, and cross-dressing, and – amazingly – enough of the beats of the first five years of *Lost* were covered.

Should the group return once the show reaches its finale and write the definitive *Lost: Reduced – The Complete Six Seasons* (in maybe 15 minutes)? We say a very loud "Yes!"



Name: Paul Terry	Date: THU 28 JAN 2010	Name: Paul Terry	Date: THU 28 JAN 2010
Date: THU 28 JAN 2010	Departure Time: 19h00	Departure Time: 19h00	
Flight 815		Flight 815	
Gate: C23	<small>Gates May Change Check Before Departure</small>	Seat: Free seating	Seat: Free seating
Confirmation: CCN6JP		Gate: C23	
No cameras or recording equipment allowed on board.		The Hospital Club, Endell Street, Covent Garden, WC2H 9HQ	
		Boarding Time: 18h45	

A man in a white tuxedo is holding a model airplane in his right hand, looking upwards with a focused expression. The background is dark and indistinct.

UK LOST GOES SKY HIGH

Here's some of the online extra features UK broadcaster Sky is bringing to *Lost* for the final season...

THE LOST INITIATIVE

Radio/TV presenter Iain Lee is back with panelists 'Geeky' Tom Page and *Lost Magazine's* very own Paul Terry for the official fan show for UK fans of *Lost*.

EXCLUSIVE INTERVIEWS

You'll find dozens of exclusive on-camera interviews with the cast and crew of *Lost* discussing the final season.

FAN FORUMS, BLOGS

& CHAT ROOMS

Everything you'll need to guide you through the wild ride of season six.

sky1^{HD}

WATCH LOST: REDUCED ONLINE NOW

Don't worry that you missed out on the chance of being at the event in London, England – you can see the entire performance of *Lost: Reduced* over on the Sky1 *Lost* web site right now: <http://sky1.sky.com/lost-reduced-the-complete-performance>



MEMENTO MORI

Before his life was extinguished by the gung-ho Ana Lucia, Goodwin was a loyal Other and held Juliet's heart way before Jack or 'LaFleur' ever came on the scene. He was a complex man whose fatal mistake was to love the object of Ben's affection. We look at Goodwin's best moments...

Words: Zoë Hedges

THE DECEIVER

GOODWIN'S STATS

Full Name: Goodwin Stanhope
First Seen: ... *And Found*
Last Seen: *The Other Woman*
Occupation: Chemical Plant Worker

**A LIE SHARED IS
 A LIE HALVED**

**THE OTHER WOMAN
 (SEASON 4, EPISODE 6)**

Juliet is devastated at losing another patient, Henrietta, in childbirth. As she cries in her office at the helplessness of the situation, Goodwin pays her a visit. He asks her to treat a burn, which he says he managed to get when he leaned against a transformer at the power station, where he works.

As she patches him up, Goodwin wonders whether she has a friend to confide in, or perhaps even if she'd paid Harper – the Other's therapist – a visit. Juliet says that Harper doesn't like her and that she thinks Harper is a mean and spiteful woman. Goodwin interjects before she goes on much longer and tells her that Harper is his wife. Juliet tries to apologize, but Goodwin seems unphased, perhaps having similar thoughts about Harper. As Goodwin leaves, she says she won't tell anyone he lied about his chemical burn if he doesn't tell his wife what she said. And so the deceit begins...

AN INTERVENTION!

**THE OTHER WOMAN
 (SEASON 4, EPISODE 6)**

Although not a direct Goodwin moment, this event provides good insight into Goodwin's life and marriage. It unfolds when Harper is leading a therapy session with Juliet. Harper asks when Juliet started sleeping with Goodwin, which Juliet denies ever happening. Harper tells Juliet that she knows it has, as she followed the pair and watched them. She says that if they continue the affair that there will be consequences and she doesn't want Goodwin to get hurt. Juliet, not understanding what Harper is implying, says that she wouldn't hurt Goodwin. Harper says she means that Ben will harm Goodwin if he finds out as she "looks just like her."

The moment shows that Goodwin's marriage has fallen apart, but despite this, Harper is still looking out for her husband's best interests. This is telling of the respect and love she must have for her husband, even if it has become platonic. It also lets us know that Ben is in love with Juliet and is ruthless in pursuit of what he wants...

ALL'S FAIR IN LOVE AND CHEMICAL WAR

THE OTHER WOMAN (SEASON 4, EPISODE 6)

Goodwin and Juliet are on a picnic date on the beach when Goodwin tells Juliet that he wants to tell everyone about their relationship. He says it won't matter to his wife as he's been sleeping on the couch for over a year. Juliet tells Goodwin that Ben wouldn't like it, and Goodwin presses her asking if that's because Ben has a crush on her. According to Goodwin, Ben follows Juliet around like a puppy. He goes on to say that Ben has Goodwin working with chemicals that could wipe out every human on the island should he flip the wrong switch, so Ben has bigger fish to fry than him and Juliet. Juliet says she is still worried about Ben and Goodwin laughs and questions what Ben could possibly do...



“Trust me, Ben has enough on his plate. The last thing he cares about is you and me...”

STANHOPE TRIVIA

More things to consider...

- Goodwin claimed to be part of the Peace Corps to Ana Lucia. It's unknown whether this was just another line, or if this was actually how he ended up on the island.
- Ben knew that when he sent Goodwin to infiltrate the Tailies that it was almost certain that Goodwin would die. This fitted in well with Ben's plans – if Goodwin got Juliet pregnant then she'd probably die.



“Nathan was not a good person. That’s why he wasn’t on the list...”

REMEMBER THESE OTHER GOODWIN MOMENTS?

- When Ben and Juliet are at work discussing the problem with pregnancy on the island, Goodwin arrives calling out for Juliet. He clocks Ben and begins to stumble, not wanting to give away that Juliet and he have a regular lunch date (and more than likely, something more). He asks if anyone wants a sandwich left by Ethan and they both refuse the offer and he leaves. Not before Ben has put the pieces together though and realizes that the pair are having an affair. (*The Other Woman*)
- Goodwin and Juliet talk about her third anniversary on the island as they lie in bed together. (*One of Us*)
- In his first appearance on the show, Goodwin was already dead. Michael, Jin, and Eko found Goodwin's body when searching the island, post-crash. Eko tells Jin that his name was Goodwin and Jin responds with just one word, "Others?" to which Eko nods. (...*And Found*)



AN OTHER LIST

Who did Goodwin come into contact with that was on his list?

- **Ana Lucia:** Ben tells Juliet that Goodwin is campaigning for Ana Lucia to join the Others.
- **Emma and Zack:** The children that disappeared were "better off now," Goodwin told Ana Lucia just before he met his maker.
- **Cindy:** The flight attendant disappeared when the Tailies were making their way across the island.

DEATH MISSION

A TALE OF TWO CITIES, THE OTHER WOMAN, & THE OTHER 48 DAYS (SEASON 3, EPISODE 1; SEASON 4, EPISODE 6; & SEASON 2, EPISODE 7)

As the Others watch Flight 815 crash and burn, literally, Ben responds quickly, telling Goodwin to infiltrate the Tailies. As Goodwin goes off, Juliet and he share worried looks, but he leaves without so much as a look in Harper's direction.

Goodwin joins the Tailies, and helps rescue Bernard out of a tree. When he builds a signal fire, Ana Lucia mockingly asks whether he's a boy scout. He tells Ana Lucia he was in the Peace Corps and jokes that he's surprised someone of her age knows what the Peace Corps is.

As Others come and abduct the Tailies at night, Ana Lucia manages to kill one and steal their knife and a list of nine people, with their descriptions on it. This is the list that Goodwin has been compiling for Ben.

When Ana Lucia realizes they have a mole in their ranks, she takes it upon herself to dig a pit/prison and throws Nathan in it. She tells Goodwin that the next day she plans to torture Nathan for information. That night, Goodwin lets Nathan go, telling him of Ana's plan. As Nathan walks away, Goodwin quickly snaps his neck, killing him instantly.

When on a special mission, Ana Lucia confronts Goodwin saying that she knows he is an Other. She points out he ran out of the jungle and wasn't dripping wet so he can't have been on the plane. He admits that he killed Nathan, but that the children (Zack and Emma) are safe and that they are "better off" where they are. He says he killed Nathan because he wasn't on the list owing to the fact he wasn't a good person. Ana is enraged and the two fight, tussling for the Army knife Ana Lucia found on an Other, with Goodwin falling on a large stake that pierces his body and kills him. †

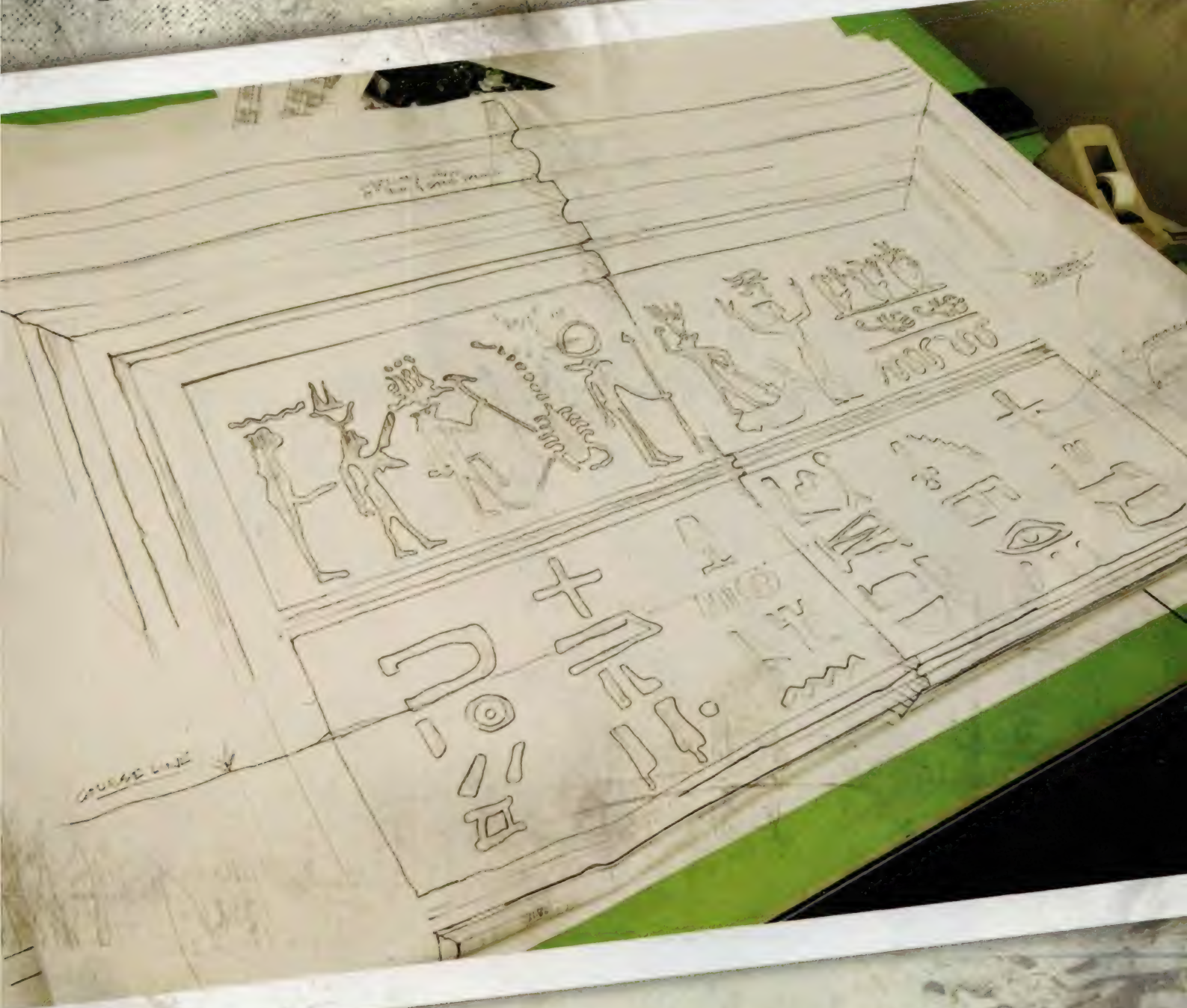
MAKING HISTORY

Last issue, we brought you an exclusive set report from the heart of the island, and revealed just how Team *Lost* shot the Temple sequences for that incredible premiere. But so many of you emailed in asking, "How did they actually create the Temple itself?" that we decided to follow it up with this exclusive set-by-step exposé. Production Designer **ZACK GROBLER** takes us through the detailed and lengthy process of creating the ancient Temple...

Words: Paul Terry Photos: Mario Perez



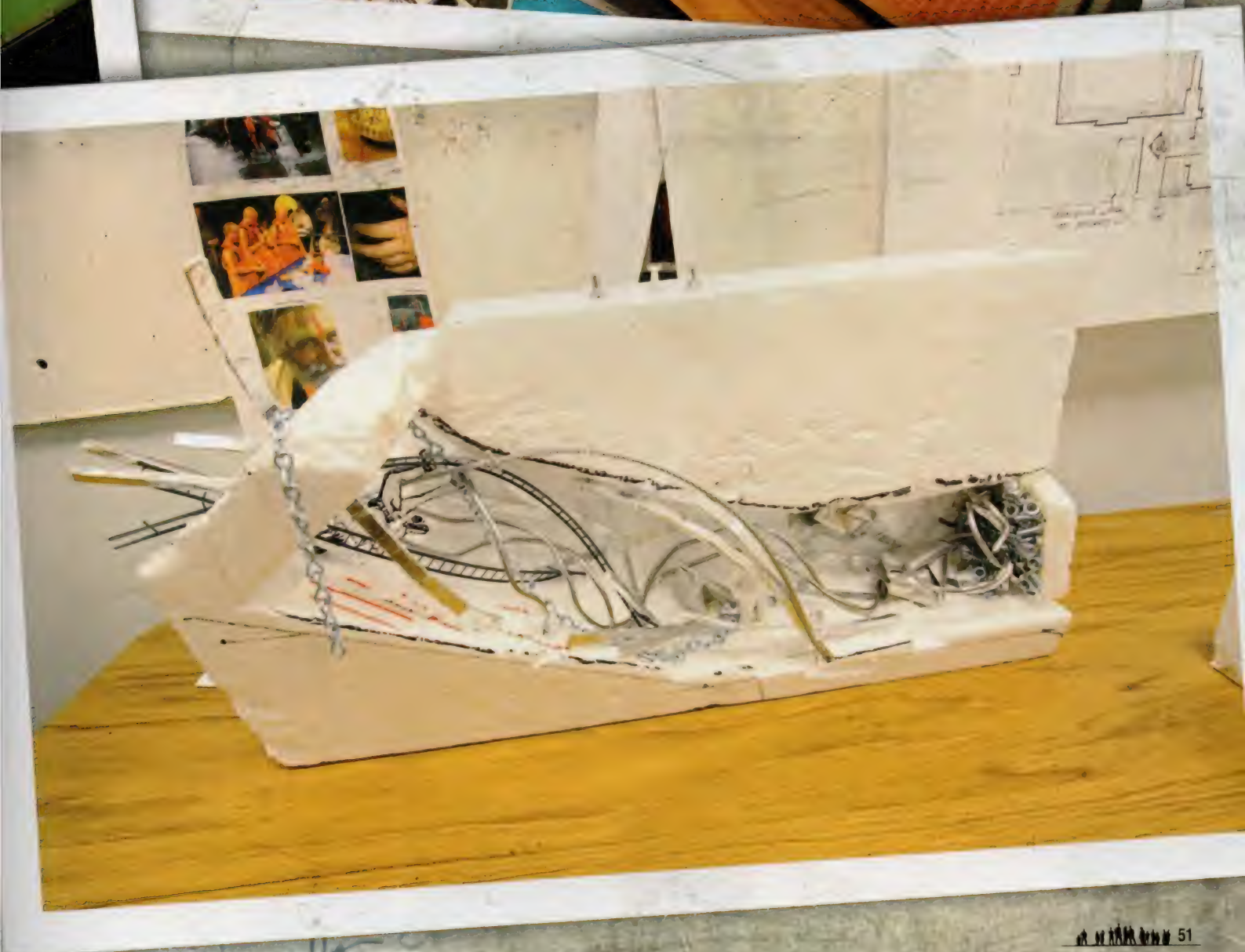
TEMPLE



ABOVE: Concept sketches and research of Egyptian glyphs begin the long and detailed process of finding the right look and style for the Temple...

TOP RIGHT: Miniatures are essential in realizing the structure, style, and magnitude necessary for such a key location/building...

RIGHT: Styrofoam plays an important role in almost all props/sculpts, especially ones that have to be as large as the Temple...





ABOVE: Construction work begins for the Temple...

TOP RIGHT: A highly detailed model of the many corridors, rooms, and chambers for the mysterious realm...

RIGHT: The real-life location for the Temple, which the facade will be constructed in front of...





4'-6 1/2"

6'-7"

BELOW: Styrofoam transformed – the incredible ancient-looking Temple interiors pass for distressed stone oozing intriguing island history...

RIGHT: The Temple entrance, pre-paint job...

BOTTOM RIGHT: The production team discuss the process and schedule of creating the massive structure in time for the season six premiere shoot...





THE OTHERS



SUPERVISING THE FINAL SEASON

Keeping track of time zones in season five was hard enough... but with season six, there are those mysterious flash-sideways to contend with. Script Supervisor **DIANE FRAUENHOLZ** reveals just how she's coping with the challenges...

Words: Tara Bennett

Behind the director's chair at *Lost*, you'll find

one of two eagle-eyed women with their huge script binders in hand, following every take closely, watching and listening to make sure what's being shot jibes with what's been written. Season six script supervisors Elizabeth S. Barton and Diane Frauenholz are the on-set gatekeepers of all things *Lost* continuity, as they alternate in their job throughout the season (Diane covers odd-numbered episodes, while

Liz covers the even episodes). They help the cast stay on-point with their dialogue, they keep track of where items are placed and left from scene to scene, and they also help any visiting directors navigate the mythology and storylines when they need a cheat sheet at any given time.

Lost Magazine touched base with Diane Frauenholz to talk about the changes to her job in this last critical season and how season six feels like season one all over again...

Last year was the season of the flash-forwards, but this time it's the year of the flash-sideways. Has one been harder to keep track of than the other?

Diane Frauenholz: Last year for me was definitely the hardest because of the flash-forwards and the flashbacks. The other thing was that structurally last year we had more scenes of an ensemble nature, which was a key difference to what is happening this year. This year is kind of a throwback to the first seasons where we would literally call it a Jack episode or a Sayid episode.



“I’m absolutely obsessed about being there for the real, last true shot of *Lost*!”

And on top of that, there are two very specific storylines. One is as if the plane had landed and their lives had gone on not on the island. Then the other is the continuation of them on the island. From a continuity standpoint, this season is a lot easier.

You job demands that you are so in tune with the written material, so did that give you an inkling that this season would delve into the “what if” of Oceanic 815 not crashing?

You know, I’ve had in my mind that we might pursue what would have happened to the characters if the plane had landed. I had that thought a while ago. I didn’t flesh it out, but I felt like we had to examine it and visit that just on the basis of why these specific people were chosen to be on the island. It felt like we would have to know something about their lives as they went on.

Has the structure of this final season felt very different?

This season, in a lot of ways, has stood on its own. It’s had some surprising introductions of some major characters like Dogan and Lennon. But part of the genius of our writers and directors is the fact that, even though it’s a reintroduction of [the season one] storytelling style, in so many ways it’s brand new.

Since you and Liz flip-flop on episodes, has it been more critical this year for you two to discuss the details of your episodes so nothing is lost in the hand overs?

I would say this year so far because of the focus on the separate storyline, I feel like it’s been less critical. But an area we have to coordinate a fair amount has been scenes involving the Temple, just because we have revisited that so many times in each of the different episodes. Our show runs so fast that Liz and I will call each other, and I may mention something that wasn’t in the script like they propped up the long doors that seal the Temple. Even if it gets on camera and was really fleeting, ✈

THE OTHERS



✈ it could have happened so quickly that it didn't make it into a [continuity] snapshot. There is always a little bit of license in there with time passing and such, so it's not a big deal, but we are both perfectionists and we want the director to at least know what proceeded. But you have to start from the place of what's right continuity-wise and then the [directors] have every right to embellish as they see fit.

Since a lot of characters are returning that were in a season one 'look' or 'state of mind', have you had to go back to the season one DVDs for continuity?

I would say, other than the occasional curiosity, no. But Jean [Higgins] gave us both iPods loaded with previous episodes and it's a wonderful tool. We have them on set at all times. And it's great for every department. If for some reason, someone missed a continuity shot we can pull up any episode right there. And as far as looking back, I have rarely done that this time around. Sometimes I have a bit out of curiosity for the look of the characters and if they look like they did back then, but then sure enough they do. Our genius crew puts them back to that time period.

Even though you are matching really well to the past, are you feeling any more pressure than normal since you know the *Lost* fan base is going to be going over everything with a fine tooth comb?

It's interesting you mention it, because as much

"You know, I've had in my mind that we might pursue what would have happened to the characters if the plane had landed..."

as I am aware of our fan base and how much attention they put into our show, when I'm doing my job I'm not thinking about it. The people I am thinking about are the editors, the director and Jack Bender. He's a tone setter on our show. I'll think about the editor and if they will be able to work with what we send. Our job [operates on] a fine line and I could jump up and scream about every little difference, but our tone takes an easier process. There are some shows where if the collar moves a bit, they get back in there and change it. Those sorts of things are not so important for us. But I am thinking of making the best show we can.

Do you still enjoy the minutiae of your job?

I love continuity and the fun of it is discussing the logic and reason for things. And our fans are so quick to the rewind button and comparing things so we have to be on our A-game.

Now that the show is coming to an end, what are your thoughts about *Lost* and what makes it so special?

Something I became aware of when I was watching any other show, in as much as they will have an interesting hook, is that the density of our show has always struck me. Our constant focus is on the human beings rather than what they do. It feels like our writers never lose sight of that and it's my favorite part of the show. The mysteries and philosophies are interesting, but it's not like watching Kate's face after Sawyer loses the love of his life. It's funny too, I have a friend that's completely wound up in the mythology and he breaks down all the Egyptian mythology. He sends me things I have never thought of, but he's a true student of *Lost*. What I love is that our writers are creating a storyline that interests them so it comes from this true place. I imagine it's hard to tone out



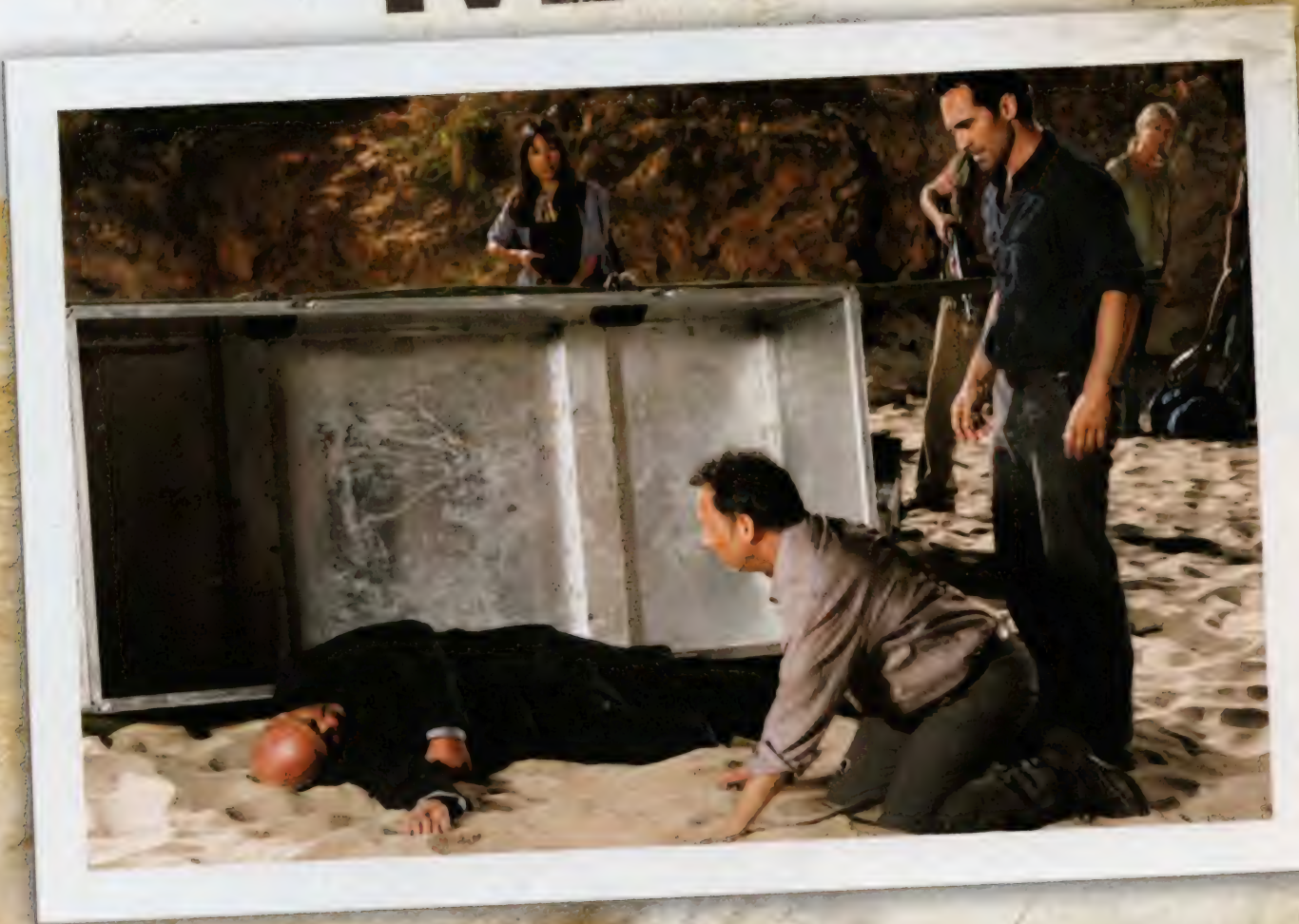
what people are saying, and I'm sure it's tempting to lose focus of their vision, but they haven't at all.

As production nears the end, do you have any plans on how you want to celebrate that last shot or episode?

I'm absolutely obsessed about being there for the real, last true shot of *Lost*! There will be an official last shot on *Lost*, however, for two weeks after that, most of us will probably be shooting insert. So, the *true* official last shot might be [something really mundane/normal like] an actor's double looking at his watch [smiles]! But I still want to be there for that last minute. △



LAX MARKS

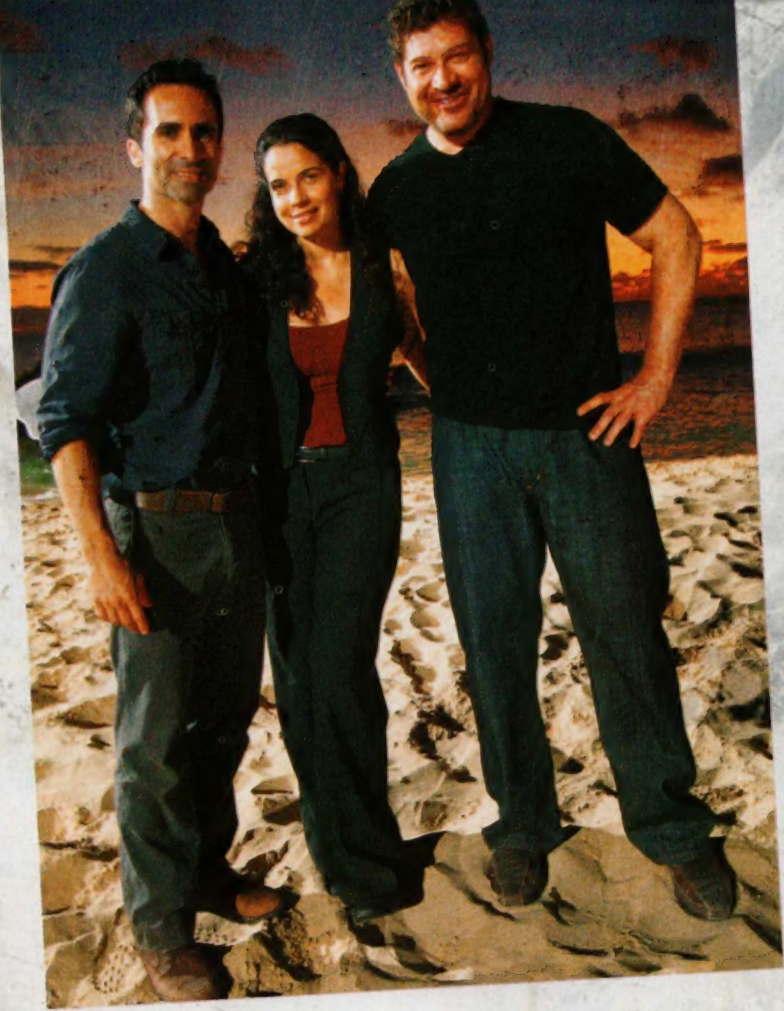
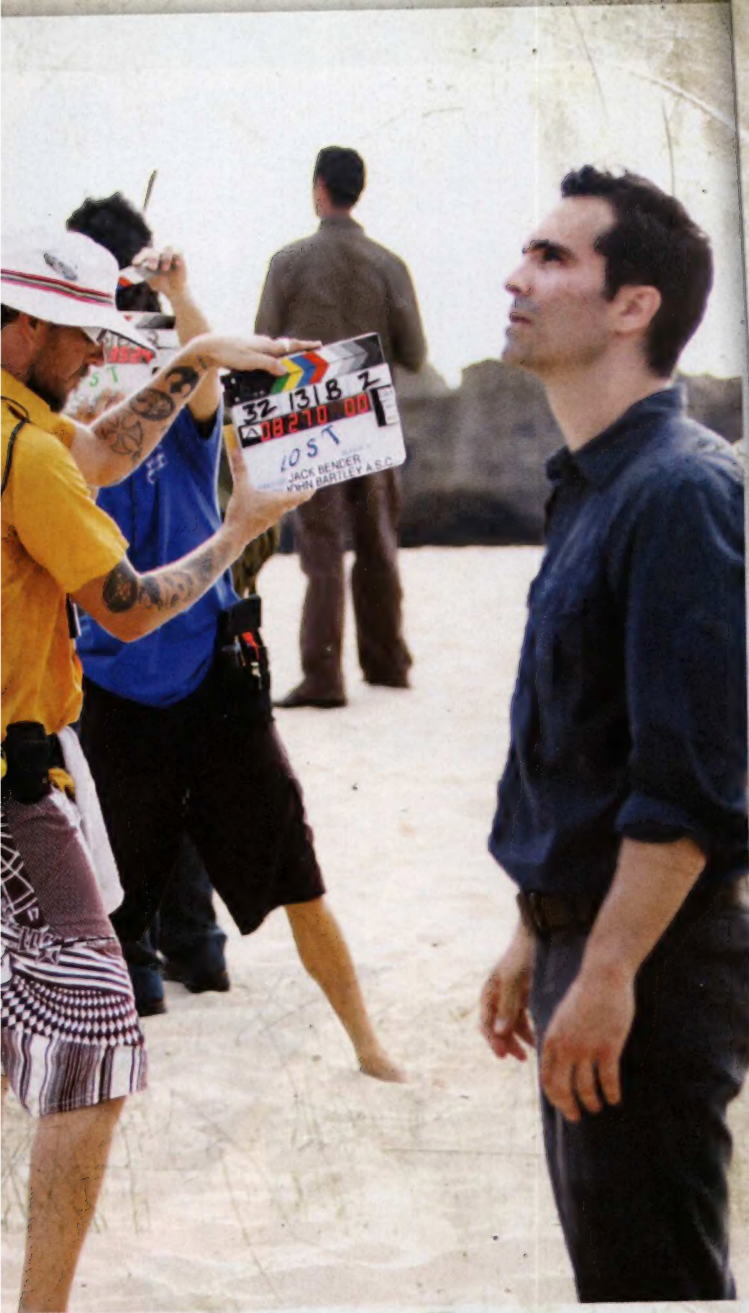




THE SPOT

We've hit the half-way mark for season six, so let's remind ourselves of where this epic final chapter began. Courtesy of *Lost* On-Set Photographer **MARIO PEREZ**, we take you behind the camera of the explosive premiere, *LA X...*

Compiled by Paul Terry



ABOVE: Nestor Carbonell (Richard Alpert) takes a deep breath and prepares for an intense scene by the shore...

TOP RIGHT: A union of *Lost* souls – actors Nestor Carbonell (Richard Alpert) Zuleikha Robinson (Ilana) and Bram (Brad William Henke) take five for a photo on set...

RIGHT: For Yunjin Kim (Sun), it's time for some makeup, but for Jeff Fahey (Lapidus), it's time for a text...



TOP: The cast break character and rest while the cameras are set up for the next shot...

ABOVE: Rehearsals for this shocking and intense scene are just as powerful as the first take...



Black Box

Oceanic 815 Flight Recorder

“I HAVE A SON...”

They all STAY PUT as Sawyer heads off into the dark brush, following the sounds they heard.

EXT. JUNGLE - NIGHT - MOMENTS LATER

Sawyer moves forward, following the sounds of the MUFFLED SCREAMS AND MOANING. Now a FLICKERING GLOW OF FIRE LIGHT is visible through the dense foliage.

Sawyer is mystified and extremely WARY as he reaches the edge of a small CLEARING. He moves aside SOME BRANCHES to SEE what is going on.

And WE STAY ON HIS FACE as he reacts to something that utterly and completely BOGGLES HIS MIND.

Now the CAMERA FINALLY REVEALS WHAT SAWYER SEES --

IT'S CLAIRE. Lying on the ground in a glow of firelight. NINE MONTHS PREGNANT and ready to deliver her baby.

And helping her? It's Kate.

We're at issue #29... the final season is approaching its ending... and so *Lost Magazine* will soon be having a finale of its own. Make sure you email in to the Voices from the Fuselage section your favorite scenes from the show that you would like to see us feature script segments of, before we leave the island for good. In the meantime, here's that emotional, rivetting, poignant, and incredibly beautiful scene from *The Little Prince*, written by Brian K. Vaughan and Melinda Hsu Taylor...

BACK TO SAWYER. SEEING KATE once again. From back in a far more innocent time. AND HE CANNOT BELIEVE THIS IS HAPPENING as he realizes where... and WHEN he is.

SAWYER IS GUTPUNCHED and GOBSMACKED ALL AT THE SAME TIME. ALL HIS CIRCUITS ARE OVERLOADED AND HE CAN DO NOTHING AT THIS MOMENT BUT WATCH.

CLAIRE
The baby knows that I didn't want it. That I was going to give it away. Babies know...

Claire is sobbing. Kate dials in, FORCEFUL now --

KATE
Claire... Claire!

SAWYER. Watches. Reacts. They cannot see him.

KATE (CONT'D)
You want this baby now? You want it to be safe and healthy?

CLAIRE
Yes.

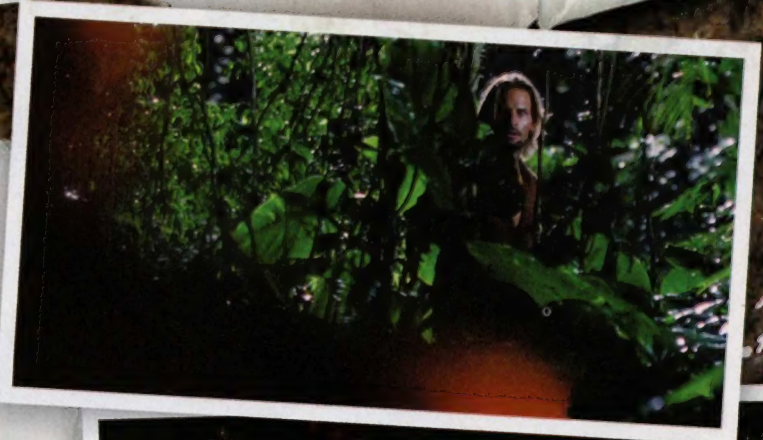
All Sawyer's efforts to repress his feelings for Kate go out the proverbial window. Because ACTUALLY SEEING HER HERE ON THE ISLAND once again FLOODS HIM WITH TOTAL LONGING FOR HER. He just STARES as Kate pleads with Claire...

KATE
Then the baby knows that, too. You're not alone in this. We're all here for you.
(crying now herself)
This baby is all of ours.

ON SAWYER, amazed. Of course, he never witnessed this birth the first time around --

KATE (CONT'D)
Now, push!

Claire hesitates for a moment, then takes a breath, and PUSHES... AND SCREAMS... Kate coaches Claire --





We hear Claire's last wrenching SCREAM and then the WAIL OF HER NEWBORN BABY. Which brings us back to --

KATE as she brings up the messy, but perfect baby boy, swathed temporarily in her overshirt.

KATE (CONT'D)
(smiles; crying)
It's a boy, Claire... You have a son.

SAWYER reacts to both the sight of the newborn Aaron, and the sudden sound of a RISING, RUMBLING HUM --

Which is the last thing Sawyer wants to hear right now. IT GROWS LOUDER as Claire joyously and tearfully says:

CLAIRE
I have a son.

Now we're PUSHING IN ON SAWYER. He knows he's going bye-bye and he's not going to see Kate again until God-knows-when. He DRINKS HER IN WITH HIS EYES, WET WITH LONGING. REGRET. SADNESS.

AS THE RISING LIGHT WASHES HER COMPLETELY FROM HIS SIGHT. He involuntarily has to COVER HIS EYES as FAAAA-ZAAAAAAAAMM! HE IS WASHED OVER BY THE FLASH.

